

DAVID QUINLAN reports
on CLIVE BARKER'S
bizarre monster movie

NIGHTBREED

● THE biggest challenge that faced Clive Barker, one of the megastars of horror writing, on his new film *Nightbreed* (adapted from his novel "Cabal") lay in the creation of the Nightbreed themselves – scores of different creatures that have remained hidden for centuries in the underground city of Midian.

To realise his vision, Barker turned to Image Animation with whom he had collaborated previously on *Hellraiser* and its sequel *Hellbound*.

"The unde,ground kingdom," says Barker, "is a hymn to variegation. No Breed there looks like any other Breed. In the same way the cantina sequence in *Star Wars* worked the first time you saw it, I wanted audiences to have the impression that there is this great gathering of creatures and they are never quite sure they've seen them all."

"It's the biggest monster movie ever made!" adds make-up effects supervisor Bob Keen. "I've worked on such films as *Return Of The Jedi*; *The Dark Crystal* and *The NeverEnding Story* but for pure creatures there's never been anything bigger than *Nightbreed*."

Says effects designer Geoff Portass: "We originally came up with the idea for 50 or 60 creatures. But we finally ended up creating around 200 different ones."

VERDICT

● This is good fare for horror fans – noisy, full-blooded and slightly off the beaten track.

A society of freaks and monsters (they're the heroes, by the way) live beneath the Midian cemetery and Boone (Craig Sheffer) finds himself drawn there (even after death), though to reveal quite why would be to



unlock a key element in writer-director Clive Barker's plot.

The first couple of reels are a bit wearisome, but the sheer expense and spectacle of the rest, even given the repulsive nature of some of the 'creatures', is quite overwhelming.

The 'human' actors have an unenviable task in a film like this, but Sheffer, Anne Bobby (his girl) and director David Cronenberg (as Sheffer's psychiatrist) all infuse a creditable amount of personality into their characters under the circumstances – although why the chief villain has to dispatch a policeman near the end of the film is a bit of a mystery.

Barker's bizarre imagination, together with a high-looking budget, provides some demented tableaux that even outdo Hieronymous Bosch.

Producer
GABRIELLA MARTINELLI
Director/Screenplay
CLIVE BARKER
Photography
ROBIN VIDGEON

Music
DANNY ELFMAN
101 Minutes – Certificate 18
(20th CENTURY-FOX)

Boone	....	CRAIG SHEFFER
Lori	....	ANNE BOBBY
Decker	....	DAVID CRONENBERG
Eigeman	....	CHARLES HAID
Det Joyce	....	HUGH QUARSHIE
Narcisse	....	HUGH ROSS
Lylesberg	....	DOUG BRADLEY
Rachel	....	CATHERINE CHEVALIER
Ashberry	....	MALCOLM SMITH
Sheryl Ann	....	DEBORA WESTON

RATINGS **PERFORMANCES** 7 **DIRECTION** 7
SCRIPT 6 **PRODUCTION** 9 **ENTERTAINMENT VALUE** 7